

'ONIPA'A

MGF

Presents the Twenty-second Annual

PRINCE LOT HULA FESTIVAL



July 17, 1999
Moanalua, Hawaiian Islands

\$3.00 Donation



PRINCE LOT KAPUĀIWA

KAMEHAMEHA V

KING OF THE HAWAIIAN ISLANDS 1863-1872.



The State of Hawai'i
has proclaimed the third Saturday of July

Prince Lot Day



'ONIPA'A

Prince Lot Hula Festival

HAWAII

Produced by MGF
(Moanalua Gardens Foundation)



The Prince Lot Hula Festival brings together invited hālau
who share their interpretations of chants and mele on the
hula mound, Kama'ipu'upa'a, in beautiful Moanalua Gardens

Festival also includes
Traditional Hawaiian Games, Quilts,
Lauhala Weaving, & Instrument Making

Festival honorees are
EDITH KAWELOHEA MCKINZIE
PAT NĀMAKA BACON

Festival theme is
'A'ohe pau ka 'ike i ka hālau ho'okāhi
All knowledge is not taught in the same school



The use of Moanalua Gardens is made possible by
THE ESTATE OF SAMUEL MILLS DAMON AND ITS TRUSTEES

The use of Moanalua Community Park is made possible by
THE CITY AND COUNTY OF HONOLULU

Saturday, July 17, 1999

Prince Lot Hula Festival

Presented by MGF



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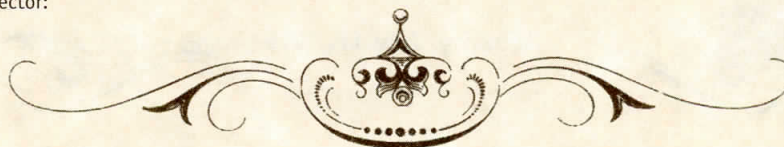
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HAWAII

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'ONIPA'A

Prince Lot Hula Festival

HAWAI'I

Festival Venue





The Order of Performances

8:30 A.M. · 9:30 A.M.

Royal Hawaiian Band

9:30 A.M. · 9:50 A.M.

Pule by 'Īlio'ulaokalani & Opening Ceremony

9:50 A.M. · 10:00 A.M.

Welcoming Remarks

✻ Nā Hālau Hula ✻

10:00 A.M. · 10:20 A.M.

HĀLAU NĀ MAMO O PU'UANAHULU (O'ahu)

KUMU HULA SONNY CHING. Sonny has studied under Lena Pua'āinahau 'Ele'akalā Nāhulu Guerrero, Kawaikapuokalani Hewitt, and Lahela Ka'aihue. "Today the role of hālau has vastly changed. They have become cultural learning centers, branching out into other directions, other aspects of the culture. Today, it not only teaches dance, but how to incorporate dance, values, morale, relationship with the 'āina, with the kai, religion, etc... It incorporates all of these things into something conducive to living as a Hawaiian in today's society. We have also become politically aware and involved in protecting our way of life."

10:25 A.M. · 10:45 A.M.

LEHUA DANCE COMPANY 'O WAI'ANAE (O'ahu)

KUMU HULA L. KAULANA KASPAROVITCH, JR. Kaulana, kumu hula and Hawaiiana Specialist for the Department of Parks and Recreation, believes that hula strongly encourages many things, one of which means the most to him, the Hawaiian 'ohana values. "I believe hula perpetuates and instills the value of the Hawaiian 'ohana system in everyday life." Over the past few years, Lehua Dance Company 'O Wai'anae has participated in Merrie Monarch, King Kamehameha Hula Competition, Keiki Hula, and placed 4th in Hula Oni E 1997.



10:50 A.M. · 11:10 A.M.

HĀLAU HULA O MAIKI (O'ahu)

KUMU HULA COLINE AIU. Hālau Hula O Maiki is the oldest formal hālau in modern times. The style of dance at Hālau Hula O Maiki is recognized as one of the 4 distinct hula styles. Many of the terms used by hālau today, were coined by their founder, Auntie Maiki, in the early '40s and '50s. They have just released a book on the history of Hālau Hula O Maiki and recently celebrated their 50th anniversary. "Hula is life . . . it is expressed in all we do and say. We believe God created all life and humankind to glorify his goodness and beauty. We believe our kupuna lived this philosophy and cared for and treasured all of God's creation."

11:15 A.M. · 11:35 A.M.

HĀLAU HULA O LEHUA (O'ahu & Lāna'i)

KUMU HULA LEHUA MATSUOKA. Lehua studied hula under the direction of Auntie Elaine Kaopuiki, with her style and mele reflecting the island of Lāna'i. "We are a people with a great responsibility to keep the traditions and the 'aina intact for the generations to come. Education is the key—through our young students that come to us in the hālau."

11:40 A.M. · 12:00 P.M.

PŪPŪKAHI I KE ALO O NĀ PUA (O'ahu)

KUMU HULA MICHAEL NĀLANAKILA'EKOLU CASUPANG. From Mid-Pacific Institute, this hālau won the 1999 Hawai'i Secondary Schools Hula Kahiko Competition. The hālau name translates to *united as one in the presence of the flower*. "In its representation of a child, a flower is meant to blossom and grow. As it displays its beauty, through hula in the curriculum at MPI, students learn lessons and share experiences that will allow them to grow into responsible caring individuals. Of key importance in our program, is to instill the values of harmony within the group of dancers. When unity is shared as a group, then the true beauty can be expressed through the motions and emotion of the mele." A recent trip to Kaua'i resulted in the birth of a mele entitled "Maika'i Ke Aloha" which will be presented today.

12:05 P.M. · 12:35 P.M.

SPECIAL TRIBUTE

AUNTY EDITH MCKINZIE AUNTY PAT NĀMAKA BACON

Mai kahiki mai lakou. They came from all over the islands practicing for weeks at Halau O Na Pua Kukui and Halau Hula O Hoakalei, the mele hula that you will see today. They, kumu hula and haumana who attended workshops conducted by Aunty Pat and Aunty Edith, came together in a spirit of lokahi and aloha. Their goal is to honor and thank these two women for their love of the mele oli and mele hula, for touching their lives in a special way by their unselfish sharing of knowledge, and for leaving a lasting impression of the necessity to maintain the cultural integrity of the art of oli and hula. He inoa No Nāmaka a me Kawelohea.

12:35 P.M. · 1:00 P.M. Intermission

1:00 P.M. · 1:20 P.M.

HĀLAU HULA 'O KALEIPUAIMILIA (O'ahu)

KUMU HULA MAKALAPUA BERNARD. Hālau Hula 'O Kaleipuaaimilia was formerly known as Hālau Hula O Mililani. "Respecting and honoring the wish of my kumu hula, the name has been changed. Although the name has changed, what Mililani has taught me will continue to be carried on." Makalapua's hula brother, Puakea Nogelmeier, helped her with the new name which means *the lei of blossoms that have been caressed*.



Lei photos: B. Choy

1:25 P.M. · 1:45 P.M.

**LADIES OF KA WAIKAHE LANI MALIE
& THE MEN OF KAHULALIWAI (O'ahu)**

KUMU HULA BLAINE KAMALANI KIA. "Hula is simply my life! It is a living, breathing, spiritual energy that dwells only in the heart of a true believer. I believe and accept all things of hula. I believe that the hula is not mine alone, but for all to enjoy in its spirituality, its healing, its power, passion and emotion, its way of bringing love, unity, and humility!" Their hula sisters and brothers are now focusing on bringing hula "practitioners" closer together, both old and new, through a hula retreat on Kaua'i called E Pili Kakou I Ho'okahi Lahui, *To come together as one body of people*. This retreat is a time to put aside differences and enjoy each other in hula, in a noncompetitive and spiritual environment. "Let us continue to share, cherish, and enrich our lives in hula and to humble ourselves with one another."

1:50 P.M. · 2:10 P.M.

NĀ PUALEI O LIKOLEHUA (O'ahu)

KUMU HULA LEINĀ'ALA KALAMA HEINE. 'Ala started her hālau in 1976 with students ranging from five years of age and up. The mele they perform are all original compositions by 'Ala and the alaka'i. The name Nā Pualei o Likolehua refers to the young leaves of the 'ōhi'a tree, striving to develop into mature blossoms. 'Ala's philosophy has always been to perpetuate the history and culture of hula, and also to educate the young ladies so that they will be able to carry on and teach generations to come.

2:15 P.M. · 2:35 P.M.

HĀLAU I KA WĒKIU (O'ahu)

KUMU HULA MICHAEL NĀLANAKILA'EKOLU CASUPANG & KARL VETO BAKER. The hālau began in March 1998 and is a traditional school of hula teaching men, women, and children, perpetuating their hula genealogy which spans many generations. In using this as a foundation, they are able to build and grow and establish their own identity. "As the hālau name, Hālau i ka Wēkiu, *school upon the summit*, indicates, the summit can be representative of a goal—in that everything we do in life—we strive to do our very best. In learning hula, whatever aspect is being learned, each student should always strive to attain deep understanding and develop his or her full potential."

2:40 P.M. · 3:00 P.M.

PUA ALI'I 'ILIMA (O'ahu)

KUMU HULA VICKY HOLT TAKAMINE. A student of kumu hula Mā'iki Aiu Lake, Vicky started her hālau in 1978. The hālau name represents their kumu's 'ūniki from her 'Ilima Class of 1975, as well as Vicky's genealogical descent from Hawaiian royalty. "Hula provides us with the opportunity to learn more of the language, history and culture of the Hawaiian people. It gives us a better appreciation for the place we live in. Hula teaches respect and humility, instills pride, confidence, grace and strength, and at the same time, hula is spiritual and inspirational."

3:05 · 3:25 P.M.

KA HALE I 'O KAHALA (O'ahu)

LEIMOMI I MALDONADO. "Our family comes from the island of Kaua'i—my grandmother, Haleakala I, was a spiritual leader; my dad a musician and my uncle Gabriel a retired educator and church choir leader. Hula for the I family was born from the time I could walk, from what I'm told. It wasn't until the late '70s that the hālau began, almost 20 years ago, and we are still learning. We send our love and aloha to Auntie Edith McKinzie and Auntie Pat Nāmaka Bacon for their many years of love and aloha to all who passed through them in their mana'o, love and understanding. We love you both. Aloha and Mahalo Nui Loa."



**EDITH
KAWELOHEA
MCKINZIE**



DITH Kawelohea McKinzie was born into a musical family and was performing with them before she began her formal hula training. Her first kumu was Antone Ka'ō'ō. She also trained under Joseph 'Īlālā'ole who provided a firm foundation in hula kahiko.

Aunty Edith later trained and 'ūniki from Eleanor Hiram Hoke from whom she learned drumming and dances associated with the hula pahu.

After a period of time away from Hawai'i and hula, Aunty Edith returned and took lessons from and

Prince Lot Kula Festival
Honoree

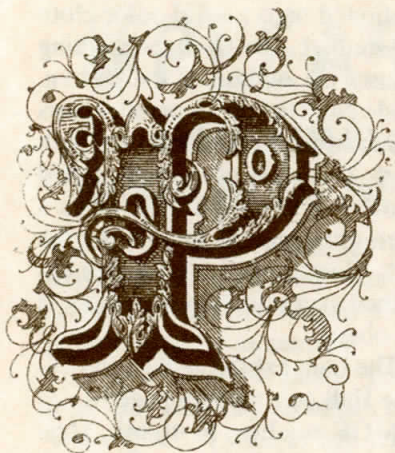
performed with Hoakalei Kamau'u. Aunty Edith also studied with Pele Pūku'i Suganuma and Edith Kanaka'ole both of whom gave her a greater insight into the art of chanting, hula, and composing.

Aunty Edith has authored several reference documents on genealogy and land transactions, composed chants, and is an active member of Hawaiian community organizations. She has a profound gift as an educator and persists in her research of details great and small regarding names, places, events, and traditions. Aunty Edith continues to emphasize that the Hawaiian language is the key to understanding and preserving Hawaiian culture and remains steadfast in her resolve that today's generation must seek understanding of the past in order to value their heritage.

"I consider myself a traditionalist but I teach both traditional and contemporary hula. My teaching reflects that which I learned from my teachers. Hula existed in a much different and smaller role when I was first learning than it does today when the value of it is being acknowledged by so many. To the kumu hula of today, I would remind them that every hula has a history, a story content, and a reason for existence. Don't just pass along the motion. I would also say to the kumu and haumāna that the language is vital to comprehension and to the expansion of knowledge within the culture. To the students of today, I would say don't expect your kumu hula to be your only source of learning in 'na mea Hawai'i. You have to seek knowledge diligently and invest energy if you wish to achieve excellence."



Prince Lot Hula Festival *Honoree*



AT Nāmaka Bacon was born in Waimea, Kaua'i and adopted at birth in the hānai tradition of the Hawaiians by Mary Kawena Pūku'i. Kawena taught her the dances handed down through her family. Aunty Pat's formal training in

the hula began at thirteen years of age with Keahi Luahine who taught her the pig dance, hula ki'i, hula pahu, kāla'au with papa hehi, and dances that were strictly from Kaua'i.

Aunty Pat went on to study with Keahi's cousin, Kapua, who spoke very little and showed students the dance only once so students would have to absorb as much as they could. During this period, Pat remembers the siren atop Aloha tower that blew the eight o'clock curfew which signaled the end of dancing when students had to pick up their things and hurry home.

At fifteen years of age, Aunty Pat began training under Joseph 'Īlālā'ole who taught her dances with a faster tempo and greater foot movement. She went through two traditional graduations with 'Īlālā'ole. The first night of the graduation was a pā'ina involving only dancers and the ho'opa'a. The second night was a hō'ike when parents and friends were invited.



**PAT
NĀMAKA
BACON**

Aunty Pat recalls that during the years of her hula training, many teachers carried a long bamboo rod which gave students a little sting on their ankles when they made a sloppy motion; every teacher in those days was strict and if they did not feel you were ready to progress, you just stayed put; students in those days did not question their kumu—instead, the kumu questioned the students.

"When I teach someone, it's important that they adhere to what they have been taught," reflected Aunty Pat. "My elders always stressed that ancient hula, the chants, and dances passed down from generation to generation should be taught as it was learned."

Festival Games & Exhibits



E PĀ'ANI KĀKOU

Let's Play!

The Queen Emma Hawaiian Civic Club has generously produced an exhibit and demonstration of traditional Hawaiian games, pā'ani kahiko, for this year's festival. Please do not miss this opportunity to experience first hand the games Hawaiians played for their amusement, enjoyment, and to gain proficiency in physical endeavors, including warfare. The games are being played at the ma kai-'Ewa section of the festival grounds (see map on page 6).

Descriptions of the following games that will be demonstrated are from Betty Ogata of the Queen Emma Hawaiian Civic Club.

'ULU MAIKA

Rolling stone disks

While only men played 'ulu maika in old Hawai'i, anyone can play this game today. The 'ulu maika disc is about 2½ inches in diameter. The course is 18 feet in length and about six feet wide. One end is the starting point and the other end is where two stakes are pounded into the ground about nine inches apart. The object of this game is to roll the 'ulu maika between the two stakes.

'ŌŌ IHE

Spear throwing

This game is for children 10 years and older and adults. It is played on a big field. The spear is hurled at a banana stalk that is five to six feet tall. In days of yore, this game was used to train young men for combat.

PALA'IE Loop and ball

This game is one that is enjoyed by children and adults. The pala'ie implement consists of a flexible handle which ends in a loop and a ball, slightly larger than the loop. The ball is attached to the handle by a cord long enough to allow it to swing into the loop. The handle is held horizontally and is moved back and forth so as to make the ball hit the bottom and top of the loop.

WRESTLING

Among Hawaiian games of strength and endurance are different forms of wrestling. These games and others like them require little or no equipment and were very popular.

HĀKŌKŌ NOHO

Hākōkō noho is a wrestling style in which opponents sit on the ground facing each other with their right legs extended full length and their left feet tucked under their own right knees. Opponents position themselves so that both right knees are touching. Each player's left hand is placed on the opponent's right shoulder, and each player's right hand is positioned on his own waist. The object of the game is to push one's opponent off balance.

QUILTING

Quilting is one of the many examples of fine Hawaiian arts and crafts. From the time patchwork block quilting was introduced by the first company of missionaries

in 1820, this craft has adapted to Hawaiian circumstances and aesthetics and, in this process, has evolved into a style of quilting that is uniquely Hawaiian.

It is not known exactly where or when the Hawaiian quilting style, as we know it today, had its origins. The Hawaiian quilt's most striking characteristic lies in a technique which entailed cutting an overall design from a single piece of fabric which was then appliqued onto a solid-color cloth and quilted. The freehand quilting follows the outline of the pattern, inside and outside, in parallel rows which are typically half an inch apart. This style of quilting, called contour or echo quilting, gives a three-dimensional quality to the quilt. Contour quilting is often described as resembling the waves in the ocean.

The quilt exhibit will be in Chinese Hall (see map on page 6).

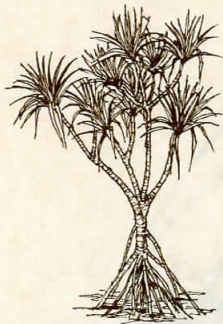
MGF wishes to thank Mrs. Daisy Kawaiola Young Fujimoto and her students for this wonderful Hawaiian quilt exhibit.

LAU HALA WEAVING

Many useful implements were made from lau hala, the leaf of the hala tree. Products from utilitarian mats and fans to exquisitely patterned hats are produced from the lau hala.

Ulana Me Ka Lokomaika'i, an organization whose mission is to educate, perpetuate, and cultivate lau hala weaving, will be demonstrating this craft at Chinese Hall during the Festival (see map on page 6).

Many aspects of this craft which will be shown and demonstrated. They include different weaving methods, how to pick, clean, and prepare lau hala for



A hala tree.

weaving, different types of lau hala, the various tools used in this craft, and, of course, the variety of products that can be made with the tough, pliable lau hala.

HAWAIIAN INSTRUMENTS

Master craftsman Calvin Hoe, his wife Charlene, and their sons will be exhibiting fine examples of ancient Hawaiian material culture such as 'umeke (calabashes), papa ku'i 'ai (poi-pounding boards), and musical instruments.

Mr. Hoe began creating Hawaiian instruments over 30 years ago. Since then his work has become respected, widely recognized, and is now found in public and private collections. He continues his research and the revival of pre-



A pōhaku ku'i 'ai.

contact Hawaiian instruments like the nī'au kani which is similar to the Jews' harp and the 'u k ē k ē which is a

small, three-stringed instrument used for courtship chants.

While at this exhibit, you may find Mr. Hoe's hands skillfully crafting an 'ohe hano ihu, a nose flute. Please visit his exhibit at Chinese Hall (see map on page 6).

* PLEASE NOTE *

CONSERVING THE PRECIOUS RESOURCES OF HAWAIIAN FORESTS

At MGF, we are concerned that native forests of Hawai'i are diminishing while the human population is steadily increasing.

Even if everyone picks "just a little," day after day, as others pick "just a little" of what is left, a tree will be injured. You probably know that the growing parts of the 'ōhi'a lehua are the liko and the mu'o lau (which precedes the liko). If these are overpicked, the tree's growth is retarded; if this is done year after year, the tree may die. Please help us save our trees by teaching others the following guidelines:

- Be careful not to break a branch to get at its liko or mu'o lau.
- Examine each tree and estimate

how many branches it has. If one quarter or fewer of its branches have liko and/or mu'o lau, the tree has already been overpicked. Pass on to another without picking.

- If you know liko or mu'o lau have been taken from a given tree within the past two days, do not pick from it regardless of its condition—it needs time to recover.

Please share this information with your friends. Together, we can preserve the unique resources of our Hawaiian forests.

This policy is based upon advice from two eminent botanists: Dr. Charles Lamoureux, of the University of Hawai'i; and Kenneth Nagata, formerly of Lyon Arboretum.

Prince Lot Hula Festival on TV

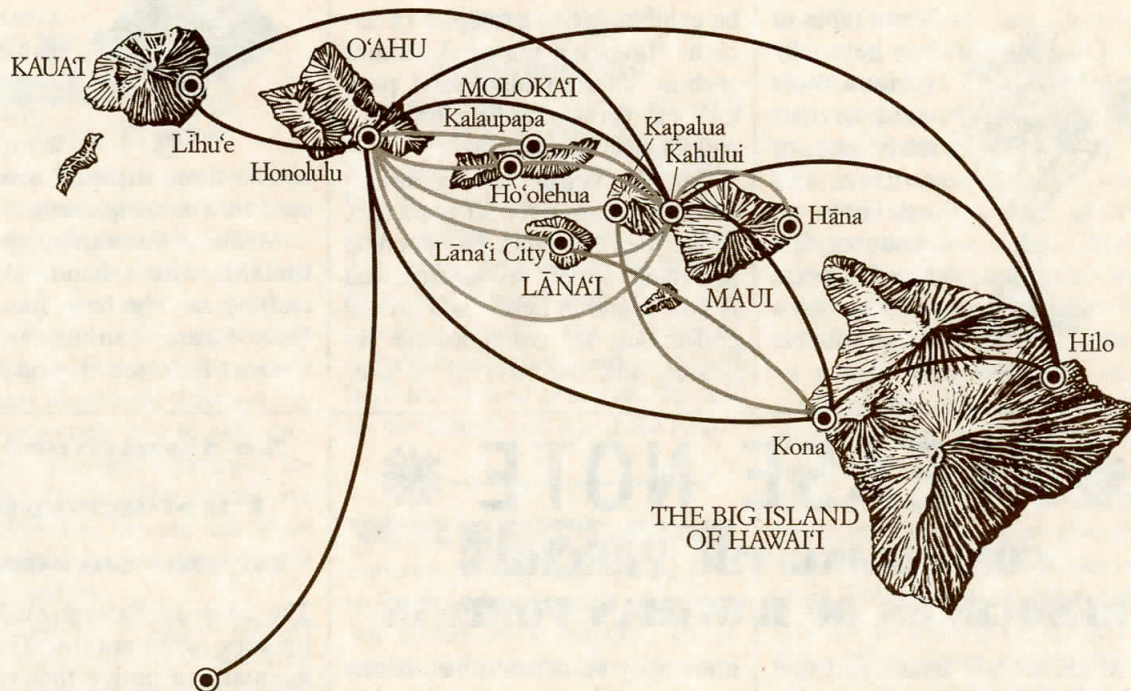
K5 THE HOME TEAM WILL BROADCAST A 90 MINUTE PRINCE LOT HULA FESTIVAL SPECIAL ON SUNDAY, JULY 25, 1999 FROM 6:30 P.M.—8:00 P.M.

No Commercial Photography in the Gardens

The estate of Samuel M. Damon, owners of Moanalua Gardens, maintains a policy that no commercial photography is permitted in Moanalua Gardens.

To those taking pictures of this festival, we ask that you be sensitive to the dancers and chanters who are concentrating on their performances and to those around you who are viewing these performances. Please keep your movements to a minimum during the dancing and remain in one place during that time.

Please keep the aisles clear and keep tripods in the mat area no taller than the heads of those sitting on the grass. No unauthorized person is allowed to take pictures in the area between the hula mound and the ropes, behind the hula mound and in the backstage area. Only representatives of MGF, the media, and official hālau photographers, previously registered and properly identified, will be allowed to take pictures in these areas.



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MAHALO

The 1999 Prince Lot Hula Festival is made possible by the generous support of many individuals, organizations and businesses. MGF is truly grateful for the generous contributions it has received and wishes to acknowledge those donors who have helped to produce this year's festival.

KA PO'E KĀKO'O O PRINCE LOT HULA FESTIVAL

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our dedicated volun-
teers who give gener-
ously of their time and
nā hālau hula who share
their love of hula.

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ing the festival and in
MGF's newsletter.

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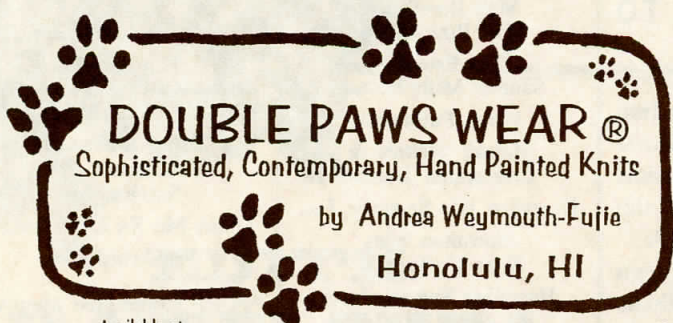


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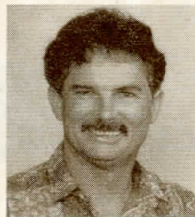
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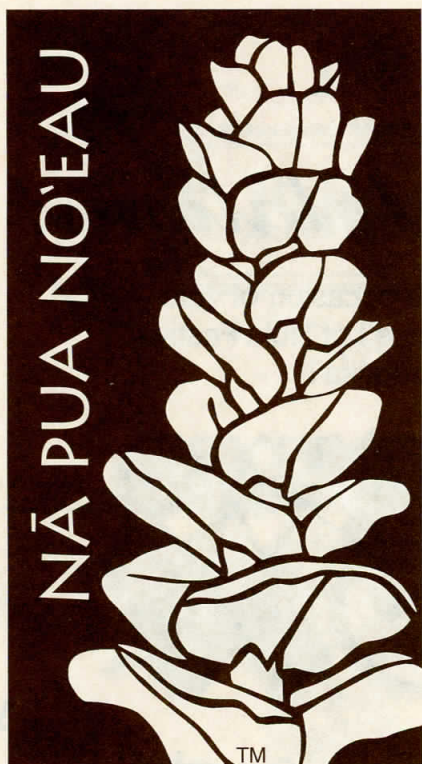
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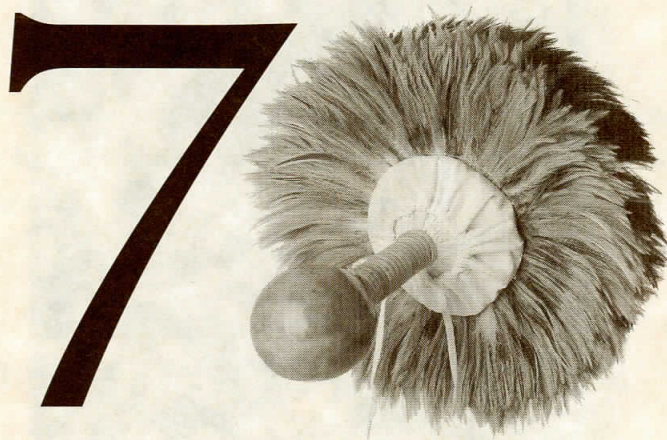
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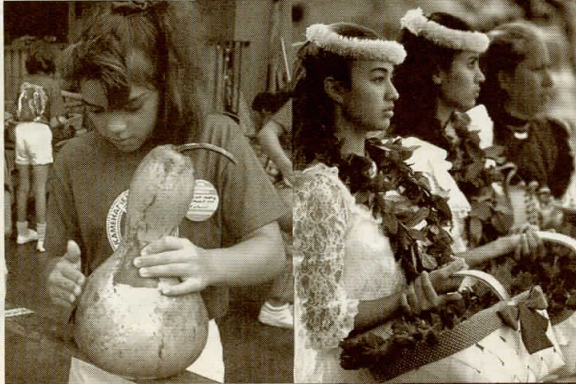
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